THE BROTHERS

A SYDNEY BOX PRODUCTION
GENERAL FILM DISTRIBUTORS LTD.
INTRODUCTION

With his production of "The Brothers," Sydney Box has ventured far away from the conventional screen dramas of the present day. From L. A. G. Strong's most powerful and grim tale of love and hate among the simple crofters of an island in the Western Isles of Scotland at the beginning of the century, Box has fashioned an exceptional, out-of-the-rut film. The setting of the island with its towering mountain ranges sweeping down into the stormy sea; the primitive crofters' homes on the little island; the essentially grim characters of the islanders themselves; the all-pervading atmosphere of an almost supernatural brooding tenseness as the story sweeps on to its climax, with a grandeur and inevitability that brings to the mind the magnificent Greek tragedies of the past; the insight into the customs and lives of the little-known islanders at the beginning of this century—all these combine to give "The Brothers" a quality quite new to the British screen, and a quality which places the film in one step among the great prestige pictures of the year.

While Director David MacDonald, himself a Scot, and imbued with an understanding of the strange, wild spirit of his ancestors, has stressed the atmosphere of impending doom as the simple characters walk their ways—almost like puppets—to their inevitable end, he has succeeded also in keeping his players essentially human. And the story of "The Brothers" matches in grim intensity the characters taking part. A simple tale of simple folk, it tells of how the arrival of a young orphan girl on the island stirs up the deep passions and jealousies of the islanders.

David MacDonald, director of the Sydney Box film, "The Brothers," is the right person to direct a film with a Scottish background: he was born in Rhu, Dumbarton-shire, on 9th May, 1904, and was educated at Glasgow Academy and Denston College. He spent eight years rubber planting in Northern Malaya before turning to films, and he got his real start in the film industry in Hollywood as assistant director to Cecil B. De Mille on "The Sign of the Cross," "Cleopatra," "The Crusader" and "Four Frightened People." Later he came to England to work on "O.H.M.S." at Shepherd's Bush.

MacDonald soon graduated as a film director and directed "Dead Men Tell No Tales," "This England," "This Man in Paris" and "This Man Is News." In 1940 he directed the first semi-feature documentary, "Men Of The Lightship." He then joined the Army and became O.C. of the Army Film Unit. His war-time adventures took him to the Middle East, the Persian-Russian frontier, Syria, and he took part in the first Commando raid on Lofoten Island, the Sicilian and Italian campaigns, the Western European campaign and the Burma campaign. These adventures led to his direction of the famous war films "Desert Victory," "Left of the Line," "Eve of Battle" and "Burma Victory," and he was awarded the O.B.E. for his war services.

Returning to England, on his demobilisation, he signed a long-term contract with Metro-Goldwyn-Mayer, who loaned him to Sydney Box to direct "The Brothers," followed by "Good-Time Girl" and "Snowbound."
SYNOPSIS

ON one of the small remote islands in the Western Isles of Scotland two families of crofters—the MacFarshyes and the Macraes—are lifelong enemies. It is the year 1900, and the islanders live and work untroubled by the outside world, except for the arrival of the little steamer from the mainland once a week.

One day the steamer brings to the island Mary Lawson, Scottish orphan brought up in a convent, who is to be servant at the croft of the Macraes. She is greeted sternly by Hector Macrae, the head of the family, and coldly by the sons, John and Fergus. She is warned to have no dealings with the MacFarshyes, and learns that the Macraes, like many of the islanders, are engaged in whisky distilling.

Mary is hurt by the indifference of the Macraes, and when she meets Willy MacFarish by the burn, he makes love to her. John, the elder Macrae brother, falls in love with Mary who has eyes only for Fergus. Fergus, however, remains disinterested until he rescues Mary from Willy, who is attacking her. Fergus fights and defeats Willy, and Mary is lectured by Hector for disgracing their household. Fergus defends her, but as a result of the fight the MacFarshyes challenge the Macraes to a family trial of strength which the Macraes win. Hector dies, however, having outtaxed his strength.

As Hector is dying he hands over the guardianship of the house to John, and tells him that he would like Fergus to marry Mary. He dies before he can tell Fergus. John now tells Mary that his father wishes her to marry him, but she refuses to believe him.

Willy has not given up his pursuit of Mary, and because Fergus will not have anything to do with her, she agrees to meet him. She is caught by John who insists that she is beaten. Fergus is told to beat her, but finds her attraction too strong. Mary is overjoyed to think Fergus loves her, but is once more disappointed when he resumes his cold behaviour to her.

After John has tried to seduce Mary he tells Fergus that she has a bad influence on the Macraes and they must get rid of her. Fergus protests, but when John is taken ill he begins to believe that ill luck had dogged the family since Mary's arrival. He agrees to take Mary out fishing, intending to kill her.

The grim story of jealousy and passion in this distant Isle comes to its close as Fergus makes his final decision, and retribution overtakes the scheming John.
Your local editor will welcome a feature story for his entertainments page, particularly when it is about one of our loveliest feminine stars, Patricia Roc. Remember that the entertainments page is the most read page in a paper, and by getting a story in it you will get valuable advance publicity for 'The Brothers'—so take this feature to the editor right away.

TO-DAY Patricia Roc is one of our greatest actresses; her name is a household word, and her beautiful Madonna-like features are known throughout the world. But have you ever stopped to wonder how this clever young star came to reach her present heights, what she was doing beforehand, and where she came from?

Neither of Pat's parents was connected with the "masks and faces" profession, and so it is therefore not surprising to learn that Pat, who was born at Hampstead, London, on 7th June, 1918, underwent a normal schooling at the Francis Holland Church of England School, Regent's Park—not so far from the spot where the film star, Patricia Roc, lives to-day. Later she went to the Bartram Gables Boarding School, Broadstairs, and finished her education in France.

The most unusual feature about Pat's career is that, unlike most of our stars, she did not come to the screen via the stage and, in fact, she had very little dramatic training before she decided to make her way into the film world. She cut short the usual two-year training period at the R.A.D.A. after only nine months, went to Paris and tried to get into films there. But she was unsuccessful, returned to England and set about getting herself a job on the London stage. It wasn't long before she had got one—a leading role in "Nuts and May" at the Ambassadors Theatre. Unfortunately, after only a month's run the play came off and Pat was out of a job. But this was the turning point for Pat; the start of her film career. Alexander Korda gave her a part in "Rebel Son." Pat had got her foot in—and firmly planted. Although she hadn't had much experience, it wasn't necessary, for Pat was a born screen actress. "Rebel Son" was followed by a number of other films. But it was Pat's portrayal of the demure little factory girl in "Millions Like Us" that put her in the front rank of our stars, and Gainsborough hastily signed her up on a long-term contract.

Important roles in Gainsborough's "Two Thousand Women," "Love Story," "Madonna of the Seven Moons" and "The Wicked Lady" followed in quick succession, and she was also loaned to Ealing for "Johnny Frenchman."

In 1945 Pat received the coveted and enviable honour of being the first British lend-lease star, under Mr. J. Arthur Rank's interchange of stars scheme, to go to Hollywood where she made "Canyon Passage." On her return she starred work on "The Brothers," and starring roles in "So Well Remembered" and "Jassy" have followed. At present she is making "When the Bough Breaks."
PATRICIA ROC
— the OUTDOOR GIRL

Undoubtedly the best example of a typical British outdoor girl on our cinema screens to-day is lovely Patricia Roc, who has all the natural loveliness associated with the women of our race. It is therefore appropriate that in her latest film, Sydney Box's "The Brothers," Pat has a real "outdoor girl" role. We have often envied Patricia Roc's fresh and vibrant appearance on the screen, and in private life, too, Pat aspires to that lovely natural beauty which is the admiration of every woman. But Pat's glowing complexion, shining eyes and glossy hair are possible for every woman to attain, for whether you are a film star or not, if the simple rules of beauty culture are carried out, natural beauty will follow.

The primary rule of beauty is, of course, cleanliness, both interior and exterior. As interior cleanliness is the one and only foundation on which to build a good skin, you must pay attention to your diet. Fruit and vegetables are the vitamin foods which give you interior cleanliness and the resultant clear skin. Nowadays there are plenty of them on the market, so there's no excuse for not getting enough. Drinking plenty of water, particularly if it is hot, also helps to keep the system clear of the impurities which cause unsightly blemishes.

Now for exterior cleanliness. Soap and water will, of course, play a big part, but it is not sufficient. In beauty culture you are out to develop your skin into something better than it would be if left to itself. Wash it by all means, unless you have a particularly dry, sensitive skin which may benefit by cleaning with cleansing milk. Rain water is ideal for the skin, but failing this and your water is hard, water-softening powers are obtainable.

The choice of soap rests with you, as there is a soap to suit every particular type of skin. You will soon know if you are using the wrong one, for your face will feel tightened up and slightly stiff after washing. Never wash your face in very hot water. Extreme heat or cold tends to cause split veins and coarsen the skin. Use tepid water and be sure to rinse your face very thoroughly after using soap. Liquefying or cold creams are best for deep-pore cleansing, but don't leave them on through the night. If your skin is very dry or chapped, massage it with skin food before going to bed. Occasionally it does the complexion good to leave the skin completely free of cream before going to bed, so that the skin can breathe during the night. But always the main essential is to remove make-up before going to bed. Another important point is regularity of treatment. If you are going to cultivate a beautiful skin you must persevere and stick to the routine.

With regard to those shining eyes, if your diet is correct that will follow automatically, but on the occasions when your eyes are tired and showing signs of strain use an eye bath night and morning.

Diet also plays an important part in the texture of your hair, but you can help and improve it by the proverbial one hundred strokes with a good stiff brush, and by massaging your head with a tonic once a week. This will keep the scalp stimulated.
New Players make their mark

in "The Brothers"

The great opportunity to make a name for themselves in rich character roles is given to five newcomers by Sydney Box in his latest production, "The Brothers."

The chief "discovery" is 25-year-old, six-foot-three Maxwell Reed, who plays Fergus, one of the brothers. Reed has had a most adventurous life. He was born in Larn, Ireland, and ran away to sea at the age of 15 on a tramp steamer. He returned to complete his education, and spent one year at the Royal Academy of Dramatic Art. He then joined the R.A.F., was invalidated out and finished off the war in the Merchant Navy. He then became the founder member of Sydney Box's enterprising Company of Youth at Riverside Studios—a company formed by the producer to train potential screen talent. A small part in "The Years Between" gave Maxwell Reed screen confidence, and very soon he was cast in a leading role in "Daybreak," followed by the plum part of Fergus in "The Brothers."

The second newcomer to be given a leading part in "The Brothers" is another six-footer, Andrew Crawford. Aged 29, he was also one of the original members of Box's Company of Youth. Crawford was born and bred in Glasgow, and worked in a film publicity office there before joining a repertory company in Yorkshire. He, too, served in the R.A.F., and ended up as a bombing leader after many operational flights, mostly in the desert. After the war he played at the Reunion Theatre, Glasgow. Like Reed he was first given a small film part—in his case, in "Daybreak," and this was followed by "The Brothers."

An ex-schoolmaster is the third new actor introduced in "The Brothers," and at 41 he shows promise of becoming one of the leading characters in British films. His name is Duncan Macrae, and he plays the exacting part of the sly, wicked elder brother, John.

Other interesting newcomers include Donald MacAllister, son of the principal of Glasgow University, who originally intended to be an architect, and developed a liking and a latent talent for acting while a prisoner of war in Japanese hands. A recruit to films from the Scottish stage is Edinburgh-born James Woodburn, who plays Father Roche, the priest in "The Brothers." Formerly a journalist, Woodburn made a name for himself on the stage in "Victoria Regina."
Film rough housing is an art. Maxwell Reed and Andrew Crawford practice it in Sydney Box’s production of THE BROTHERS. As Fergus Macrae and Willie Macfarish they pursue a family feud on the island of Skye—and fight it out with zest and realism.

The men approach across the burn. They grapple and start to mix it. There were hard knocks and strained muscles before this scene was completed.

Fergus has come to rescue Mary Lawson (Patricia Roc) from the hated Macfarish. The fight begins. In a violent climax both men fall in the stream. Willie is half drowned by Fergus and lucky to escape with his life.

This is film acting in the tradition of the old Western. It calls for physical fitness and considerable skill. No quarter means no retakes.

"The Brothers"

BOOK TIE-UP

An effective yet inexpensive method of gaining publicity for "The Brothers" is available through both L. A. G. Strong’s novel of the same name from which the film was adapted, and a special "Book of the Film." L. A. G. Strong’s book, published by Methuen's, is in wide circulation and will be found in all public libraries throughout the country, so why not see your local librarian and ask him to display his copy, with appropriate display card giving details of your showing, a week prior to your playdate?

"The Book of the Film," also published by Methuen & Co., Ltd., 36, Essex St., London W.C.2., will be available in large quantities for the release of the film, and this obviously gives you the opportunity of a display, again with appropriate details of your showing, in your local book shops and on bookstalls.

YOUR LOCAL "DISCOVERY"?

If your locality is mentioned here be sure and "plug" your particular connection with the film in your local newspapers.

SCOTLAND

Glasgow: Andrew Crawford
Duncan Macrae
Donald McAllister
David MacDonald
(Theatrical, educational or birthplace interest)

Edinburgh: James Woodburn
St. Andrews: Will Pyke
Cedric Thorpe Davie (Lecturer in Music at the University there)

Dumbartonshire: David MacDonald (born there)
Argyllshire: Margarite Duncan (dialect adviser)
Skye: Film shot there. Fishermen and islanders used as crowd in film

Dumfries: John Laurie

IRELAND

Larne: Maxwell Reed born there

ENGLAND

Shrewsbury: Maxwell Reed’s parents lived there and he went to school there
Broadstairs: Patricia Roc at school there
PRESS STORIES

DIALECT ADVISER

"Whatever else Scottish critics find wrong with 'The Brothers,' says dour Margrat Duncan, "there will be nothing wrong with the accents." Engaged by Sydney Box as dialect adviser on this film, Margrat Duncan is a specialist on Scottish dialects and folk lore. She speaks Gaelic fluently and is a well-known singer of Gaelic and Scottish songs.

"The Brothers" provided her with some complicated dialect problems. Patricia Roc, who is English, had recently returned from Hollywood where she had acquired a faintly noticeable American accent. In "The Brothers" Pat plays the part of a Glasgow girl brought up in the Convent of the "Irish Sisters." Maxwell Reed, born in Ireland, plays Fergus—a fisherman of the Western Isles. Duncan Macrae and Andrew Crawford were no trouble to Miss Duncan, as they were both born north of the border. Only Will Yaffe resisted the dialect expert's tuition. He decided that his brand of Scots accent would have to suffice. "I'll not start learning Scots at my time of life," he declared.

Apart from coaching the principals in the film and listening to every scene as it was played before the cameras, Margrat Duncan had the task of coaching an English choir who had to be taught Gaelic words.

ANCIENT SCOTTISH CUSTOMS REVIVED

Set in the Western Isles of Scotland, the new Sydney Box film, "The Brothers," re-creates many of the interesting old island customs of fifty years ago and more. The period of "The Brothers" is 1905, and although life on the more distant islands to-day is very much the same as it was then, some of the more barbaric customs have naturally fallen into disuse.

Among the old customs shown in "The Brothers" the most interesting and typical of the primitive minds of the fisher folk on the islands is the "Cursing" scene, where the head of the Macrae family pronounces a terrible curse on the MacFarishes prior to the contest of strength between them.

The trial by strength between the two families is also based on old customs in the islands. Whenever two families are unfriendly, and any member has quarrelled with another, they may decide which is the better family by a public trial of strength. The Macraes and the MacFarishes in "The Brothers" use the method of trial by rowing.

The fate of the informer who tells the Customs men of the illicit whisky brewing in "The Brothers" is also based on fact. The victim of the islander's crude justice is bound by legs and arms with cork floats fastened under his armpits. He then has a fish fastened to his cap before being thrown into the sea. As he floats on the water wild geese swoop down to grab the fish and pierce his brain.

BOX SIGNED "DAILY EXPRESS" SYMPHONY WINNER

The background for the new Sydney Box film of "The Brothers" was written by Cedric Thorpe Davie, who won the second prize in the 'Daily Express' symphony contest last year. Box heard the prize-winning symphonies at the Albert Hall, and, realising that these young musicians had the imagination and enterprise necessary for successful film music writing, signed both Davie and the first prize winner, Bernard Stevens, to work under Muir Matheson, his musical director.

Davie has recently been appointed Lecturer in Music at St. Andrews' University, and "The Brothers" was the first film on which he worked under his contract with Sydney Box. His knowledge of the traditional Scottish folk music made him an admirable choice for the music of "The Brothers," which is set in Scotland with an almost all-Scottish cast. The London Symphony Orchestra heard in the film was conducted by Muir Matheson.

Maxwell Reed, who plays the leading role of Fergus.

"And what are you looking so happy about?" Captain Amos (Will Yaffe) and Mary (Patricia Roc) watch amorous Fergus (Maxwell Reed) on the island picnic.

"What is wrong?" John (Duncan Macrae) is angry with Mary (Patricia Roc) when she criticises the washing arrangements in the Croft.
A SNAPSHCOT

COMPETITION

ALL of us are interested in scenic photography, and every amateur photographer has in his collection some snaps of scenic views of which he is particularly proud. Sydney Box's new film, "The Brothers," brings to the screen some of the most outstanding outdoor scenery ever seen in a British picture. The story is set in the Western Isles of Scotland, and Director David MacDonald chose the beautiful Island of Skye to film the exterior scenes for the picture. Two months were spent on the island filming the magnificent background scenery.

This obviously suggests running a snapshot competition in your town, to give you extra publicity prior to playdate. Cooperate with your local photographers and newspaper editors with this contest, and ask them to be the judges. The photographers can help you by displaying the entries in their windows together with some of their own professional examples of outdoor photographs, and get the newspaper editors to announce details of the competition, and reproduce the winning snaps. Also, boost the competition on your cinema slides and in the foyer—where you, too, can display some of the entries. Prizes could be promoted from the photographers—they would probably be able to offer one or two roles of film to fit the winner's camera—and you yourself could offer free seats for the showing of "The Brothers." Though most people have been prevented from taking many snaps during the last few years because of the shortage of films, they will have all treasured their pre-war snaps, and will welcome the opportunity to bring them out again and have them displayed.

COARSE SCREEN BLOCKS

to illustrate your free editorials

Fergus Macrae (Maxwell Reed) and Mary Lawson (Patricia Roc) who play the leading roles in "The Brothers."
T.B. 5 14/-

Fergus (Maxwell Reed), Mary Lawson (Patricia Roc) and Hector (Finlay Currie) await the challenge of the rival clan.
T.B. 6 14/-
AD-SALES INFORMATION

PATRICIA ROC WILL FYFFE
MAXWELL REED
THE BROTHERS
from the novel by L.A.G. STRONG
JOHN LAURIE FINLAY CURRIE
MEGS JENKINS ANDREW CRAWFORD
SYDNEY BOX production Directed by DAVID MACDONALD
T.B. A 14/-

PATRICIA ROC WILL FYFFE
MAXWELL REED
THE BROTHERS
from the novel by L.A.G. STRONG
JOHN LAURIE FINLAY CURRIE
MEGS JENKINS ANDREW CRAWFORD
SYDNEY BOX production Directed by DAVID MACDONALD
T.B. C 15/-

PATRICIA ROC WILL FYFFE
MAXWELL REED
THE BROTHERS
from the novel by L.A.G. STRONG
JOHN LAURIE FINLAY CURRIE
MEGS JENKINS ANDREW CRAWFORD
SYDNEY BOX production Directed by DAVID MACDONALD
T.B. E 16/-

T.B. B 13/-
T.B. D 12/-
T.B. H 10/-
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Running Time ... ... ... ... 91 minutes
Reels ... ... ... ... Eleven
Certificate ... ... ... ... “A”
"The Brothers"
Powerful Film

(Review)

With his production of "The Brothers" opening at the Theatre beginning Sydney Box has ventured far away from the conventional screen drama of the present day. Taking for his theme one of famous writer L. A. G. Strong's most powerful tales, Box has fashioned an exceptional, out-of-the-rut-film. The setting of a distant Western Isle off Scotland with its towering mountain ranges sweeping down into the stormy sea; the primitive crofters' homes on the little island; the essentially grim character of the islanders themselves; the all-pervading atmosphere of an almost supernatural brooding tonality as the story sweeps on to its climax—all these combine to give "The Brothers" a quality quite new and place the film among the great J. Arthur Rank Prestige Pictures of the year.

Casting of such a film as "The Brothers" could have made or marred the whole production. It is essential that each trivial part, as well as the star roles, should have been sympathetic in the test and their selection of Patricia Roc, Will Fyffe and Maxwell Reed has been more than justified. Finlay Currie and John Laurie add their talents to a fully satisfying production.

As a whole the Universal-International release of "The Brothers" presents a finely dramatic film, beautifully presented, magnificently acted and movingly real. "The Brothers" is a real landmark in the history of British films.

Once a Newspaperman,
Plays Priest in Film

Edinburgh-born James Woodburn, who plays Father Roche the priest, in the J. Arthur Rank Prestige Picture "The Brothers," released through Universal-International coming to the . . . . Theatre beginning . . . . , started life as a reporter. He took part in local amateur dramatics and founded the Ardrossan and Selcoat Players, a leading Scottish amateur company.

THE BROTHERS (2A)

Patricia Roc cringes in fear as Duncan Macrae tries to make love to her against her wishes in this dramatic scene from "The Brothers," a J. Arthur Rank Prestige Picture released through Universal-International.

Synopsis

On one of the small remote islands in the Western Isles of Scotland two families of crofters—the McFarishes and the Macraes—are lifelong enemies. With the exception of the arrival of the little steamer from the mainland once a week the islanders live and work untroubled by the outside world.

With the steamer comes a miscellaneous cargo; islanders returning from trips to the mainland, cattle, sheep and goods for the island. On one such trip in 1900, Mary Lawson (Patricia Roc), Scottish orphan brought up in a convent, arrives to be a servant at the croft of the Macraes. She is greeted sternly by Hector Macrae (Finlay Currie), the head of the family and coldly by the sons John and Fergus (Duncan Macrae and Maxwell Reed). She is warned to have no dealings with the McFarishes and learns that the Macraes, like many of the islanders, are engaged in whiskey distilling.

Mary is hurt by the indifference of the Macraes and when she meets Willie McFarish (Andrew Crawford), he makes love to her. John Macrae falls in love with Mary, who has eyes only for Fergus. Fergus, however, remains disinterested until he rescues Mary from Willie, who is attacking her. Fergus fights and defeats Willie and Mary is lectured by Hector for disregarding their household. Fergus defends her, but as a result of the fight the McFarishes challenge the Macraes to a family trial of strength which the Macraes win. Hector dies, however, having overtaxed his strength.

As Hector is dying he hands over the guardianship of the house to John and tells him that he would like Fergus to marry Mary. He dies before he can tell Fergus. John now tells Mary that his father wishes her to marry him but she refuses to believe him.

Willie has not given up his pursuit of Mary and because Fergus will not have anything to do with her she agrees to meet him. She is caught by John who insists that she be whipped. Fergus is told to beat her, but finds her attraction too strong. Mary is overjoyed to think Fergus loves her, but is once more disappointed when he resumes his coolness towards her.

After John has tried to seduce Mary he tells Fergus that she has a bad influence on the Macraes and must be got rid of. Fergus protests but when John is taken ill he begins to believe that ill luck has dogged his family since Mary's arrival. He agrees to take Mary out fishing, intending to kill her and the story ends with a dramatic climax as Fergus resolves his final plans.

Cast

Mary ........................................Patricia Roc
Aeneas McGrath ....................Will Fyffe
Fergus Macrae ......................Maxwell Reed
Hector Macrae ......................Finlay Currie
John Macrae ........................Duncan Macrae
Dugald .........................John Laurie
Willie McFarish ....................Andrew Crawford
Priest .....................................James Woodburn
Angus McFarish, Morland Graham
Angusina ............................Megas Jenkins
The Informer ............................Patrick Boxill
Geo. McFarish ......................Donald McAllister
Postman .................................David Keir

Credits

J. Arthur Rank Presents
Patricia Roc, Will Fyffe, Maxwell Reed
in "THE BROTHERS" with
Finlay Currie, Megas Jenkins
A Sydney Box Production
Produced by Sydney Box
Directed by David MacDonald
Screenplay: Muriel & Sydney Box
From the Novel by L.A.G. Strong
Adaptation by David MacDonald, L.A.G. Strong
Music Comps.: Cedric Thorpe Davie
Prepared by The London Symphony Orchestra
Conducted by Muir Mathieson
Ass. Prod.: Walter D'Eyncourt
Director of Photography: Stephen Dade
Exterior Photography: Peter Hennessey & Bert Mason
Assistant Director ..................Alf Keating
Art Director .........................George Provis
Prod. Mgs.: Anthony Nelson Keys
Editor .................................V. Sagovsky
A Prestige Picture
Released through Universal-International

Director Heard But Not
Seen in "The Brothers"

David MacDonald, director of "The Brothers," J. Arthur Rank Prestige Picture released through Universal-International which opens at the . . . . Theatre will be heard but not seen in his first film since coming out of the Services. In the sequence where Hector (Finlay Currie) and Fergus (Maxwell Reed) are rowing towards the mainland at night in a fog and they hear the voices of the Customs officials searching for one of their number the voice heard is that of David MacDonald. Dave's rich Scottish voice was a "natural."
A Picturesque, Dramatic Tale of Raw Life and Passions!

J. ARTHUR RANK presents

THE

BROTHERS

starring

PATRICIA ROC • WILL FYFFE
MAXWELL REED

with FINLAY CURRIE • MEGS JENKINS
A SYDNEY BOX PRODUCTION

Released through Universal-International • A Prestige Picture

Produced by SYDNEY BOX • Directed by DAVID MacDONALD
Screenplay by MURIEL and SYDNEY BOX • From the novel by L. A. G. STRONG

THEATRE MAT NO. 201

Ad Mat No. 201—160 Lines

A VIVID AND MEMORABLE FILM

J. ARTHUR RANK presents

THE

BROTHERS

starring

PATRICIA ROC • WILL FYFFE
MAXWELL REED

with FINLAY CURRIE • MEGS JENKINS
A SYDNEY BOX PRODUCTION

Released through Universal-International • A Prestige Picture

Produced by SYDNEY BOX • Directed by DAVID MacDONALD
Screenplay by MURIEL and SYDNEY BOX • From the novel by L. A. G. STRONG

THEATRE MAT NO. 301
Exploitation

In "The Brothers" two families compete against each other in a row-boat contest of strength. The father and two sons of each family take their places in the same boat and they pull against each other. The team that pulls the boat to its side wins. That may be done in your community with the winning family receiving a suitable award.

Other sports contests of all kinds may be held between families, specially stressing "brothers." They may include baseball, games, swimming contests, a tug of war, etc. A contest of any kind between brothers or family groups should receive newspaper coverage.

Arrange a radio contest in the nature of a quiz between two sets of brothers of two different families. The winning team of brothers would be given guest tickets to see "The Brothers" at your theatre.

The same idea may be carried out between a group of brothers and a group of sisters, with sisters and brothers competing against one another.

Offer prizes to sisters for the best letters on "Why My Brother Is the Best Brother in the World." This contest might be done on radio or through a contest editor of your local newspaper.

Try to locate the family in your town with the largest number of brothers. Invite the brothers on mass as guests of the theatre on opening night. Besides making a good newspaper story your papers would be interested in making a group shot of the brothers in your lobby.

THE BROTHERS (2B)

Patricia Roc and Maxwell Reed furnish the romantic interest in the J. Arthur Rank Prestige Picture, "The Brothers," released through Universal-International. But the course of love is never smooth and Reed has not only to fight a rival for his love but also his brother, Duncan Macrae.

Actors Coached For Scots Burr

"Whatever else Scottish critics find wrong with "The Brothers," says dour Margrat Duncan, "there will be nothing wrong with the accents." Engaged by Sydney Box as dialect adviser on this film, Margrat Duncan is a specialist on Scott-ish dialects and folk lore. She speaks Gaelic fluently and is a well known singer of Gaelic and Scottish songs.

"The Brothers," a J. Arthur Rank Prestige Picture coming to the ..... Theatre beginning ...... provided her with some complicated dialect problems. Patricia Roc, who is English, developed a noticeable American accent after her stay in Hollywood, where she played in Universal's "Canyon Passage." In "The Brothers" Patricia plays the part of a Glasgow girl brought up in the Convent of the Irish Sisters.

Only Will Fyffe resisted the dialect expert's tuition. He decided that his brand of Scots accent would have to suffice. "I'll not start learning Scots at my time of life," he declared.

Apart from coaching the principals in the film and listening to every scene as it was played before the cameras, Margrat Duncan had the task of coaching an English choir who had to be taught Gaelic words and rehearsed very carefully for the "keening" sequence at Hector's funeral. She was also given a weekend to write words in Gaelic to an old Scottish melody.

‘Cursing’ Custom Revived in Movie

Set in the Western Isles of Scotland, the new J. Arthur Rank Prestige Picture "The Brothers" coming to the ..... Theatre beginning ..... revolves on the screen many of the interesting old island customs of fifty years ago and more. The period of "The Brothers" a Universal-International release, is 1900 and although life on the more distant islands today is very much the same as it was then, some of the ancient customs have naturally fallen into disuse.

Among the old customs shown in "The Brothers" the most interesting and typical is the "Curse" scene when the head of the Macrae family pronounces a terrible curse on the McFarshies prior to the contest of strength between them. Each leader of the family pours out his hatred of his rival and his children before calling down on their heads the most terrifying curses. Director David MacDonald went right back into the folk history of these islanders to get an accurate picture of such a cursing scene and has included many of the traditional words of the curses.

The trial by strength between the two families is also based on old customs in the islands. Whenever two families are unfriendly and any member has quarreled with another, they may decide which is the better family by a public trial of strength.

Reed in Coveted “Brothers” Role

With the award of the coveted role of Fergus in "The Broth- ers," the J. Arthur Rank Prestige Picture released through Universal-International coming to the ..... Theatre begin- ning ..... handsome 22-year-old Maxwell Reed steps out as one of the most promising newcomers of the year.

While still at school, Reed pleaded with his parents to al- low him to train for the stage and he did a year's course at the Royal Academy of Dramatic Arts. He then joined the RAF and was invalided out. He was not content to remain a civilian and went to sea, in the Merchant Navy.

Returning from active service, he joined a small repertory company and then decided to try his luck in films. On January 1st, 1946 he applied to producer Sydney Box for a job. He was interviewed by casting director Nora Roberts who was greatly impressed by his appearance and personality. Sydney Box immediately arranged to give him a screen test and put him under contract with the newly formed "Company of Youth." Here he went through intensive dramatic screen technique training under Nora Roberts' guidance before being given his first parts in "The Years Between" and "Dear Murderer."

Sydney Box who is a shrewd judge of potential star value, is confident that in Maxwell Reed he has a future star of great magnitude. Reed is 6 ft. 4 in. in height and powerfully built.

THE BROTHERS (1B)

An ancient Scottish torture is portrayed in the J. Arthur Rank Prestige picture, "The Brothers," released through Universal-International. The victim in this case is an informer who told the customs men that his com- patriots were making illicit whiskey.

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